

BAD GIRL CINEMA *EXPLORED !!*

SHE

Volume 2 Number 1

\$3.50

Hong Kong's
Lethal Lolita

CARRIE NG

The 80's Toughest Ladies

**CATFIGHT
CINEMA**

From Emma Peel to Wonder Woman

**TV's TOP 10
HEROINES**

Plus

News, Views and
Video Reviews of
Mutant Housewives
Crossed Babysitters and
Battling Ice Skaters !!



黃霑：「包青天」歌詞被竄改真相

吳家龍最怕梅艷芳

城市槍戰餘生

吃過子彈的執法者
他們的命更硬！

EDITORIAL - 3

SHE NEWS - 4

CARRIE NG - 6

ARC AWARDS - 18

10 TOUGHEST BABS

IN TV LAND - 19

CATFIGHT CINEMA-1982- 23

RETIPLING - 29

BUNDY BLOODBATH - 34

RETIPLING - 29

* RISING STARS *

CAROLINE JUNKO KING - 5

RAI LING - 18

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VOLUME 2 * NUMBER 1 * SUMMER - 1994

Toronto, August 1994. It's hard to believe
that the birthplace of SHE was on Steve
(KILLBABY) Fontone's couch nearly 2 years ago.

Now, five digest sized issues later, that one
idea has grown to what lies in your hands.
Welcome to the Volume 2 Number 1 issue of
SHE the magazine of femme fatale cinema and
culture.

In the past 5 issues we've explored
everything from gun girls to Nazi fraudsters,
from catfights to kung fu. In our inaugural
issue Steve Fontone detailed the history of the
Mexico's wrestling wonder women films.
There was a piece on **THE BAMBOO
HOUSE OF DOLLS** and the first instalment
in our conuringseries, Catfight Cinema. In
issue 2 we featured an interview with
Cynthia Rothrock, a story and filmography on
70's kung fu diva Angela Mao, Catfight Cinema
- the 1960's, and an article exploring the
female mercenary in B-film. For issue #3 John
Charles gave his sanity to view and review
nearly 20 films for his article, *Girls Of The
SS*. That was flanked by Carlight Cinema - the
1970s and a kinky piece called, *Submit or
Smother - The History of Suffocation in The
Cinema*. SHE #4 was our big exploitation
issue which included over 50 video reviews,
international wrestling pics and comics, and
a 50 name filmography. SHE #5 was our all-
Asian issue with 74 video reviews, a 160 name
filmography and a story on the Shaw Bros
legendary swordswoman, Shih Szu. Most
recently we've released **CHICK-E-POO**, an
explosive full size 68 page magazine of 'tuff
chick' film, culture, and erotica.

Naturally we'd love to share our past with
you. SHE #1 - 5 are \$4.00 each. **CHICK-E-
POO** is \$10.00.

So now that I've finished plugging my ass
off, it's time to thank all those Torontonians
'zine publishers and friends who have made
this city the mecca of the fanzine world.

Michael Ferguson - It's astonishing how
many fanzine publishers throughout Canada
and the U.S. are forever in debt to Michael.
His extensive knowledge, rare generosity and
film archives truly reflect a lifetime of love and
devotion to the cinema. He's the only guy I
know who has more info about European

cinema than most Europeans. Without him not
one of us could have scaled the heights we
have and SHE would be just another zine with
nothing better to report on than old grindhouse
flicks or the latest Brigitte Fonda film.

Dennis Capiok and Jason Gray - After 6
years of publishing, Dennis and Jason's Sub
Terrenia, one of Toronto's oldest publica-
tions, is still going strong - with the latest
issue out this month. Thorough and concise with
in-depth and professional coverage on every-
thing from Hong Kong to European and
American cinema. Easily one of T.O.'s most
respected zines from two guys who are
younger than all of us. Riddled me that one,
Bastard!

Steve Fontone - Whether it's publishing
his own 'zines like Kill Baby, Panicos, and
Tame or writing gargantuan articles for
Monster International, ATC, ETC, Splating
Image, or Australia's Fatal Visions, Steve is,
page for page, the Godfather of Mezz-Ginema
and Toronto Zineedom. He is also a selfless
writer and good friend, always willing to
share his wealth of knowledge and charismatic
writing with the rest of us. Whether articles
or reviews, if it's Fontone-made it's guaranteed
to enhance any issue we put them in.

Dave Shaw and Glenn Slater - If you've
missed their mega SEX-zines like What Ever
Turns You On and Nooks and Crannies (Traci
Lords blow out), or their unbelievable
Harvey Kotel Encyclopedia you can add three
more gipping holes in your fanzine collection.
Their zines are really something, and honest
to God, that Dave has the biggest collection of
stripper Polaroids I've ever seen!

Colin Geddes - Colin's Asian Eye is to
Hong Kong fanzines what **A BETTER
TOMORROW** is to Hong Kong films. In fact,
this sucker is so "up" on the subject we
guarantee you'll be speaking Cantonese after
just one read. Not surprisingly after one issue
(#2 is coming), Colin's Asian Eye has belted
to the front lines of Hong Kong zineedom. The
most professional and informative dedication to
Eastern cinema, yet.

For information on these and other zines,
feel free to contact us at 20 St Patrick St, Suite
1004 Toronto, CANADA M5T 2Y4.

SHE NEWS

Seems there's a new women-in-prison TV movie on the horizon. Titled **WOMEN IN PRISON** the film stars soap opera actress Tonya Pinkins of **ALL MY CHILDREN**.

Apparently it was a hectic schedule for Tonya who had to fly back and forth to New York where she was starring in a feature entitled **ABOVE THE RIM**. **WOMEN IN PRISON** recently wrapped shooting in Toronto at Mount Sinai Hospital and The Hospital For Sick Children.

More news from the scandal rink. Before Alexandra Powers (best known for playing a Christian lawyer on **L.A. LAW**) was signed to play Tonya Harding in the movie **TONYA AND NANCY: THE INSIDE STORY**, both Drew Barrymore and Alyssa Milano were in a pitch battle for the part. Rumor had it that Milano was so enthusiastic to play the infamous "blotch on blades" she was

willing to work for next to nothing.

And speaking of bitches, a devoted SHE reader wrote us to vent his anger about an incident he'd witnessed at t h e

GLAMOURCON 2 in L.A. in March. According to the reader, guest Monique Gabrielle was hesitant about having her picture taken with a fan confined to a wheelchair. It was only after the young man coughed up the required \$10.00 photo fee did Gabrielle agree to stand beside him, but not to make the customary gesture of putting her arm around his shoulder. She should only get cancer, I hope she gets cancer!

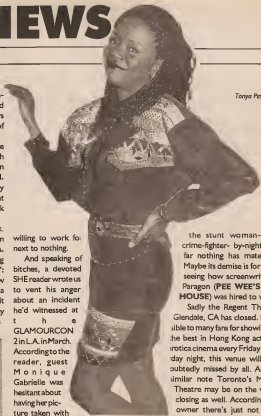
What ever happened the comic book adapted superheroine movie, **THE BLACK CAT**? Nearly 2 years ago it was announced that Sean Young would play

the stunt woman-by-day-crime-fighter-by-night but so far nothing has materialized. Maybe its demise is for the best seeing how screenwriter John Paragon (**PEE WEE'S PLAYHOUSE**) was hired to write it.

Sadly the Regent Theatre in Glendale, CA has closed. Responsible to many fans for showing some the best in Hong Kong action and erotica cinema every Friday and Saturday night, this venue will be undoubtedly missed by all. And on a similar note Toronto's Mandarin Theatre may be on the verge of closing as well. According to the owner there's just not enough money in the business. She blames

the theatre's location, situated right on the 4 lane Spadina Ave, as the major factor in the sagging attendance. Apparently the owner is going to see how the theatre does over the summer when it's hoped that warmer weather and longer daylight hours will bring back theatre goers. If The Mandarin theatre does close, that will leave only The Far East Theatre (situated just one block down the street) as downtown Toronto's only Asian venue.

Tonya Pinkins



THE BLACK CAT



But on a positive Asian note, yet another Torontonian may be headed for stardom in Hong Kong. Asterix Chan, a former student from Scarborough, Ontario dropped out of the University Of Toronto to pursue a modelling career in Hong Kong. Apparently the move was a smart one as she was recently picked up and signed by TVB - Hong Kong's biggest television studio/network where Chow Yun Fat got his start. We wish Asterix all the luck in the world and sure hope she can one day see her on the big screen (that is if the Mandarin theatre is still around).

In a recent appearance on Toronto's Home Shopping Channel Sylvester Stallone's yakkyak mother Jackie made an offer few female Torontonian listen-

ers could refuse. While she was supposed to be selling her Miracle Lift Face Cream one caller side-tracked her in the direction of Sly's love life. This prompted Jackie to put out a call for all "decent Canadian women" educated and over 25 to call in with their phone numbers. She warned though, no big busts and no models. Needless to say the switchboard lit up like a Christmas tree. Jackie actually took a few numbers and the switchboard continued to glow long after her departure. Judging from the response that doesn't say much for us Torontonian men, does it?



Asterix Chan

This energetic, attractive young lady hails from Portland, Oregon where she has appeared in stage productions of One Thousand Cranes and MacBeth at the Portland

Civic Theater. Her television work includes a guest appearance on Star Trek: The Next Generation and a role in the Fox special Race Relations.

describing her character as... Miyo, a young female ninja. As if she'd be a young "male" ninja with a name like Caroline. Okay, okay, as if I'm one to preach about stereotyping.



For those who saw Alan Parker's **COME SEE THE PARADISE** (1990) you may have caught a glimpse of this newcomer in her theatrical debut. If not, then tune into her latest film, Columbia/Tri Star's **THE 3 NINJAS KICK BACK**. In this sequel to the **THREE NINJAS** (1992), Caroline plays Miyo, a young ninja who joins the team to teach the boys martial arts in exchange for baseball lessons. Although her role is significant (even if a majority of her fight scenes are performed by a Taiwanese stand-in) it can't escape the male/female physical superiority trappings. For example, in one scene it's such a shock when she beats one of the brothers in martial arts, it prompts the other two to exclaim "It's a GIRL!" when she removes her ninja hood. Even the TriStar presskit reduces Caroline to her gender by de-



CARRIE NG GIVING LIFE TO A DREAM

12 years ago, an 18 year old Carrie Ng was told (by her television makeup artist) that no makeup in the world could make her look attractive. It's hard to believe he was talking about Hong Kong's newest sex symbol, a woman who has since appeared in more than 20 TV series, 40 films and won Best Actress at the 1993 Golden Horse Awards.

Carrie Ng (aka Ng Ka Li) was born in Kowloon Town in 1963. She has 2 brothers and a younger sister. Her parents were lower middle class: her father an ordinary worker, her mother a housewife. To them, Carrie was a poised respectful girl whose shy disposition was countered by a well sharpened sense of intuition and an eagerness to learn.



Unlike most teenagers, Carrie was able to visualize her destiny at an early age. But it was an aspiration she learned to keep to herself if she was to avoid ridicule. For Carrie was not, in a traditional sense, regarded as being very attractive. Although she maintained a modest appearance, her expression took on a quirky quality whenever she smiled or displayed sincere emotion. It was this attribute that made her a miff among her peers (who nicknamed her "the ugly sister") and left her parents

wondering how Carrie could delude herself into thinking she could have a career alongside some of Hong Kong's most beautiful women?

In 1981, when Carrie was in her senior year at high school, she submitted an application to TVB (Hong Kong's largest television network/studio) requesting entry into their very prestigious acting course. Within weeks she got a call confirming her placement in an upcoming enrollment audition. Carrie was so nervous she almost didn't attend, and when she did she discovered she was just one of over a thousand young hopefuls all vying for the 30 openings offered by TVB.

Two months after her reading, Carrie received a call and was offered enrollment in the class. She was jubilant. The only problem now was how to tell her (very conservative) parents she wanted to drop out of high school to pursue the uncertainty of an acting career. What made that task especially difficult was that for years Carrie had maintained absolute silence over her every endeavor towards acting, so to throw light on it now would only make her look impulsive and foolish - and it did.

Her father's initial reaction was to expel her from the family. Fortunately Carrie's mother was a little more understanding and was able to convince her husband that their daughter's dream was worth this one shot. After all, her mother reasoned, if worse came to worse Carrie could always return to school the following year, make up the lost time and still graduate. With that in mind, Carrie's parents decided to give her dream that one chance.

Following her graduation from TVB, Carrie was placed on the studio's roster of actors. To Carrie it proved to be an eye-opening experience though not the dream-come-true she had envisioned. The pay was poor and she could only get parts with minimal exposure, amounting to no more than a line or two in each episode. If that wasn't bad enough, the producers brought up the subject of her ungainly looks. It was

just like childhood all over again, but Carrie persevered, determined to succeed in a business that placed the odds against her.

In the following year Carrie worked her way up to the position of a "second line" actress or understudy. During this time she reaped the hidden benefits of her position by carefully watching the "first line" or leading actress. From there Carrie graduated to small speaking parts that no one else wanted. These roles were primarily of "scarlet women" who stole husbands and duped wives. Carrie admits those were difficult times as she was typecast by people (on the street) who would view her with distaste, based solely on the characters she played. It was those early years that really put a dent in Carrie's self-confidence but no matter how bad it became she remained undaunted in her quest.



In 1987, at the age of 24, Carrie courageously decided to leave TVB in her search of a feature film career. Her first role was minor one, playing a nurse, but Carrie quickly moved on to major roles. In Ringo Lam's **CITY ON FIRE** (1987) she played the girlfriend to Chow Yun Fat (also of TVB fame) and gave a strong endearing performance dearly showing herself as a talent just waiting to be unleashed. Quickly thereafter, film projects arrived like clock work. She got a pivotal role in Wong C. Keung's **GUNMEN**

(1988), the story of warring drug syndicates in China's 1920's and by her appearance helped elevate the film above the perimeters of its average status. This was followed by the hard edged women-in-prison film, **THE FIRST TIME IS THE LAST TIME** (1989) in which Carrie played an avenging angel put behind bars for the gangland massacre of her boyfriend's killers. The non-glamorous role has Carrie playing Winnie, a violent recluse who comes from the shadows to protect a new inmate from the perils of cell block protocol. At one point Yuk is shown attacking and beating on the prison's Queen Bee, who she renders unconscious with a series of brutal head butts.

As Carrie acquired greater exposure the conflict that once surrounded her looks began to wain. This may have been due in part to a transitional period in Asian cinema where by physical trends shifted from one ideal to the next. But whatever the reason, Carrie was able to shape her career through the roles she

played. Fore unlike other actresses in Hong Kong, who chose to work on films based solely on the experience of the director, Carrie focused only the character she was

lem encountered by this approach was that Carrie kept getting offers to play "scarlet women". So to offset those roles and avoid typecasting, Carrie also appeared in numer-

ous comedies like **SKINNY TIGER FATTY DRAGON** and **A FISHY STORY**.

With better film roles like **THE FIRST TIME IS THE LAST TIME**, came several nominations at the Golden Horse Awards (the Hong Kong equivalent to the Academy Awards) which proved to be an open invitation to all filmmakers in need of a lead actress. One such man was Wong Jing (aka Wong Ching) who approached Carrie with a script entitled **THE NAKED KILLER** (1992). He offered Carrie the role of Princess, a seductive lesbian assassin. It was



Top left: Carrie Ng with **BLACK PANTHER WARRIORS**, Elze Chan, Alan Tang and director Clarence Fok Yiu Leung. Top right: Anita Yuen and Carrie Ng (both from **THE INCONSPICUOUS**) together at the 93 Golden Horse awards. Middle left: Sibille Hui takes a moment to pose with Carrie Ng. Both ladies appeared together in **THE DRAGON FIGHTER**. Middle right: Carrie Ng with her **CHANGING PARTNER** co-star Sandra Ng. Bottom left: Carrie Ng seduces Cheung Man in a scene from **CALL GIRL 93**. Bottom right: Carrie Ng with **BLACK PANTHER WARRIORS** co-star Steven Yam.

asked to play. If she liked the role then it didn't matter (and still doesn't) how much experience the director has. The only prob-

lem another "bad girl" role but this time she didn't feel her career in jeopardy. This was because of recent mega-hits like **BASIC**

INSTINCT (1992) which did very well in Hong Kong and actually convinced many moviegoers to see the cinematic "villainess" in a less prejudicial light. Even Carrie found inspiration, especially in Sharon Stone's character. In an interview that appeared in *Affairs Weekly Magazine* #666, Carrie is quoted as saying: "Sharon's character showed how a woman's greed and lust were merely extensions of a deep seeded instinct for survival and dominance. To me, any role that reflects that primitive aggression is a challenge to work with".

In late 1992 Carrie was approached by producer Dennis Chan (an Assoc. Producer on **THE NAKED KILLER**) with a treatment for a film he called **ATTRACTION OF THE NAKED BODY** (rough translation). Carrie mulled over the treatment, liked it, and decided to give him time to flesh out a script that would now, in a sense, be written with her in mind. The end result was **REMAINS OF A WOMAN** a steamy Category III thriller. But despite of it's seemingly lucrative elements, the film bombed in Hong Kong, lasting only about 2 weeks. But Taiwanese audiences loved it and flocked to the theaters. Months later Carrie received news that she had been given a Best Actress nomination at the upcoming Golden Horse Awards. It was a landmark decision. Never before in the history of the Golden Horse had any nomination been given to a category III film, and while it stunned insiders no one was more surprised than Carrie herself. But the shock didn't end there, for on the night of the awards and against all odds, Carrie Ng was chosen as Best Actress of 1993. It was a victory that not only caught the industry off guard, but Carrie as well. In fact, Carrie was so overcome with joy that when she stepped on stage to accept her award she broke down into tears and was unable to deliver her acceptance speech - returning later in the show to do so.

Following the ceremony she had this to say to reporters, backstage: "This Award means different things to different people, but for me it is one of the most important things to ever happen in my life. It represents 12 years of my undying effort."

The effect of Carrie's victory has already been felt. But the question remains, why now have Category III films suddenly been given access to nomination? Carrie believes that the voting members have finally suspended their prejudices and are nominating



Top: The cast of killers from **THE NAKED KILLER** (l to r) Kelly, Carrie Ng, Siewwara Madoka, and Chingmyi Yau. Middle: **REMAINS OF A WOMAN** Producer Dennis Chan (l) and director Clarence Fok Yiu Leung help Carrie celebrate her Best Actress victory before reporters back stage. Bottom: Carrie with fellow recipient Jacky Chan.

actors on the basis of their acting ability and not solely on the type of characters they portray.

Her reasoning is probably not far from the truth when one considers Anthony Wong's recent Best Actor Award for his role in the Category III true crime potboiler **THE UNTOLD STORY**. You can bet that 5 years ago a film like **REMAINS OF A WOMAN** or **AN**





Carrie fights back her tears of joy to respond to reporters questions and cameras at the '93 Golden Horse Awards

UNTOLD STORY would never even have made nomination, much less picked up any award.

In retrospect the Hong Kong film industry has continually labored, throughout the

late 80s and early 90s, to explore and exploit sexuality in their films, be it the consenting sexual violence in **SEX AND ZEN** or the nonconsenting sexual-violence found in **ROBOTRIX** or **DAUGHTER OF DARK-**

NESS. What **REMAINS OF A WOMAN** has done by its victory is to lift the legitimacy the ill rated thriller out of the gutter and into the light.

CARRIE NG Filmography

1987: TO ERR IS HUMANE * YOU'RE OK, I'M OKAY * CITY ON FIRE

1988: GIRLS WITHOUT TOMORROW * FURY * HE WHO CHASES AFTER THE WIND * MISTAKEN IDENTITY * GUNMEN

1989: FIRST TIME IS THE LAST TIME * MISSING MAN * A FISHY STORY * SENTENCED TO HANG * FIGHT TO SURVIVE * THE NOBLES

1990: SKINNYTIGER, FATTY DRAGON * THE DRAGON FROM RUSSIA * THE FIRE PHOENIX * QUEEN'S BENCH III * BIG BROTHER * FORSAKEN COP * BLOOD STAINED TRADEWINDS * FAMILY DAY * RETURN ENGAGEMENT * THE DRAGON FIGHTER

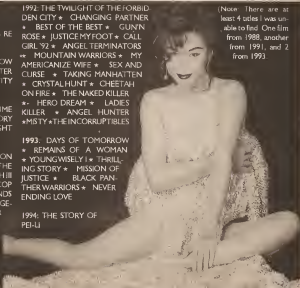
1991: THE SPIRITUAC FAMILY (aka THE ULTIMATE VAMPIRE) * WEAKNESS OF MAN * SEX AND ZEN * AU LEVOIR MON AMOUR

1992: THE TWILIGHT OF THE FORBIDDEN CITY * CHANGING PARTNER * BEST OF THE BEST * GUNN ROSE * JUSTICE MY FOOT * CALL GIRL '92 * ANGEL TERMINATORS * MOUNTAIN WARRIORS * MY AMERICANIZE WIFE * SEX AND CURSE * TAKING MANHATTEN * CRYSTAL HUNT * CHEETAH ON FIRE * THE NAKED KILLER * HERO DREAM * LADIES KILLER * ANGEL HUNTER * MISTY * THE INCORRUPTIBLES

1993: DAYS OF TOMORROW * REMAINS OF A WOMAN * YOUNG WISELY I * THRILLING STORY * MISSION OF JUSTICE * BLACK PANTHER WARRIORS * NEVER ENDING LOVE

1994: THE STORY OF PEI-LI

(Note: There are at least 4 titles I was unable to find. One film from 1988, another from 1991, and 2 from 1993.



THE FILMS OF CARRIE NG



THE NAKED KILLER

Dir. Clarence Fok Yiu Leung

Cast. Chingmy Yau, Simon Yam, Carrie Ng, Kelly, Svenwara Madoka
1992 90m Mei Ah Laser Disc
letterboxed/subtitles

Although Carrie had been visible in both TV and movies prior to **THE NAKED KILLER**, no one film has had such a profound effect on her career and fandom status.

The success of **THE NAKED KILLER** can be linked to its amalgamation of two genres: the 90s Hong Kong Category III film and the Japanese roughie films of the mid 70s. Even **KILLER**'s characters are more or less updated versions of Japan's infamous roughie actress, Reiko Ike.

In **THE NAKED KILLER** we're given four disreputable female assassins all in aleather and lipstick battle for gaudy glory.

As the film opens we're given a

cosmopolitan young woman leaping from the shadows of distress to beat up and gun down a male adversary in utterly convincing style. This is Princess (Carrie Ng) a sleek, vivacious kill machine with a cruel animosity for the male genitalia.

Following her lead is Kitty (Chingmy Yau) a vain, opportunistic young street waif who, by her inexperience and haste, maps a path to her own judgement day by plotting (with ill detail) to gun down the man responsible for her father's death. But all does not go as planned and the foolish Kitten surely would have perished if not for the aid of the mysterious Sister Cindy (Svenwara Madoka) a seasoned assassin who uses an exploding hat and a flying dagger to slice, dice, and decapitate a troupe of blood thirsty security guards.

Now a fugitive, Kitty awakes to find herself in the care of Sister Cindy and instantly the two bond to form a

retroactive mother/daughter kinship; Cindy because she's lonely and lives a life style not applicable to mother hood and Kitty because of her heinous crime and past life with a uncaring stepmother. As teacher and student in the kill-for-cash trade, Cindy and Kitty make for an intriguing couple, with saucy Kitty a particularly fast learner judging from her quick disposal of a slobbering rapist whose neck she entwines in chain and snaps with her bare hands.

But it's all down hill from there.

Returning from her hiatus after the film's opening kill scene is Princess (Carrie Ng), the spectre-like terminator who we learn is a former student of Sister Cindy. Flanked by her submissive, but lethal, lesbian lover Baby (Kelly), Princess reaches to take a firm grip on the central plot by accepting a contract from a Japanese gang to eliminate her aging master.



The only testosterone in this spicy estrogen stew is a benevolent cop named Tinam (Simon Yam) who was Kitty's latest sutor prior to her foray into assassination. Tinam is set upon solving a rash of murders he believes are linked to Kitty's mysterious disappearance.

As one subplot melds with another this poetic soap-opera-with-guns builds to a sexually violent crescendo where sweaty estrogen warfare goes head on with all the elements of Gothic tragedy. Like John Woo's **THE KILLER** and Ringo Lam's **FULL CONTACT**, the **NAKED KILLER** will endure for some time as a genre trend setter.

CALL GIRL 92

Dir: Andy Chin
Cast: Cheung Man, Carrie Ng, Veronica Yip, Cici Yip, Elaine Wu
1992 90m Tai Seng Video
letterboxed/subtitled

Here's a minor addendum to Carrie's resume; a film in which a sexy cast is saddled into a non sexy drama about the life styles of 4 hookers and their Madams. Although the flesh count is low, those with an interest in the carnivorous cast may still find interest.

Carrie Ng stars as Madame Liza, a nightclub pimp with a bevy of ladies to satisfy a distinguished upper class clientele. Drama clashes unevenly with tease when Liza meets Carmen (Cheung Man) the plain Janewife of a big lawyer who files for divorce and leaves her with nothing. To make ends meet Carmen enters the flesh trade under Liza's wing - as both are old friends and there's a mutual trust between them. Minor conflict arises when Carmen's husband wants her back.

Supports are handled by the beautiful duo of Veronica Yip (as Sue) and Cici Yip (as Nancy).

LADIES KILLER

Cast: Carrie Ng
1992 82m
World Video
letterboxed/subtitled

I don't think Carrie is aware this film exists unless there was a clause in her contract that stated "producer may toss in acids of unrelated sex footage at will".

Carrie Ng plays Tinni, the wife of a photographer whose models are being killed by a slasher who then entangles Tinni in the murders. All possible red herrings are thrown into the story which is continually interrupted by lengthy sex scenes culled from some unreleased softcore opus that stars the actor playing the slasher. No connection between the two plots is made and as a result the film falls to pieces almost immediately.



LADIES KILLER

CHEETAH ON FIRE

Cast: Cheung Man, Donnie Yuen, Carrie Ng
1992 83m
King's Video
letterboxed/subtitled

Warning gangsters, microchip technology, and the lust for power provide a suitable backdrop for the espionage B thriller.

Ronald is a hot tempered U.S. cop called to Hong Kong to aid in the crackdown on two major arms dealers at war. Conflict comes about after Ron is paired with his ex-lover Peggy (Cheung Man) and her new male partner Liang.

Notions of drama and action then share screen time until Peggy is critically injured on the job and sent to the hospital where she's put on life-support. To avenge her, both Ronald and Liang team with cops Ann and Yang (Carrie Ng) and set out into a Thai jungle to recover a valuable microchip from the lone surviving syndicate. Along the way our quartet handles machine gun mayhem, ambush, assassins, kung fu, and the traitor that lurks among them. In the finale Carrie disposes of one thug by bounding his neck in barbed wire and impaling him.

BLACK PANTHER WARRIORS

Dir: Clarence Ford (Fok Yu Leung)
Cast: Alan Tang, Leung Ka Fai, Simon Yam, Carrie Ng, Lin Cheng Hsia
1993 90m Tai Seng Laser Disc
letterboxed/subtitled

We don't just love this film, we LOVE this film!

The In-Gear Film Production team of Rover Tang (Producer), Alan Tang (Executive Producer/star), and Fok Yu Leung (all of GUN 'N ROSE fame-also with Carrie Ng) have constructed a maniacal, outlandish action parody of the first rank.

Alan Tang front lines as the debonair Black Cougar, a special agent whose high ranking clients use his Bondish style talent to test security systems or retrieve special items from seemingly impenetrable places.

The film opens with Tang offered a sizable sum to procure a secret box from the security safe of a major Hong Kong police station. To aid in his planning and executing the caper are his titled warriors; Simon Yam, Leung Ka Fai, Carrie Ng, Lin Ching Hsia, and Elsie Chan. These five adrenaline machines all mean business but are not above downing around to such eccentric levels they make the Curly, Moe, and Larry look like the Andrew Saters. Tossed into the Panther Warrior ranks is a nerdy Chinese schoolboy (Dicky Cheung in shorts, runners, and glasses) named Robert Parkinson (later referred to as Robert Maria). This junior high misfit, who becomes a genius whenever a babes

soother is popped in his mouth (and a dribbling idiot whenever it's removed) aids the Warriors with his lap top computer. Together this unruly clique of domestic heroes match wits with the film's evil element the Black Wolf, the supposedly deceased older brother to the Black Cougar who has returned to claim a family heirloom and to erase his involvement in the murder of their master.

The action sequences are riveting in their absurdity as both characters and motor vehicles fly, leap, spin and defy nearly every law of gravity known to man. And while the text clearly borrows on the **SEVEN SAMURAI**, the characters themselves are something wholly other. Leung Fa Kai is a suave playboy who conceals dozens of guns inside his overcoat and flips them out and about at will (doing the same with cigarettes). Simon Yam is a card shark who turns a ordinary deck of cards into variety of lethal weapons and can even spin one back and forth through the air like a YoYo. Carrie Ng is Madame Rose whose specialty is tossing dagger-like flowers and a flying wire that slices her opponent's jugulars. Even the

nerdish genius Robert Parkinson eschews his dribbling long enough to kick butt with a pair of exploding basketballs. But what figures in the film most prominently is the endearing subtext. This is after all a buddy film and as such it pumps a real compassion into the veins of its outlandish characters who become so familiar by film's end you'll wish you could leap onto the screen to join them in their next maniacal adventure. For fans of this brand of comedic action fare **THE BLACK PANTHER WARRIORS** will prove to be the ultimate bubblegum buddy movie of the last decade.

ANGEL HUNTER

Dir. Sun Chung

Cast Vivian Chow, Lou Ching Wan, Ng

Man Tat, Carrie Ng, Anthony Wong

1992 91m 7th Art Video

letterboxed/subtitled

Carrie Ng plays Sister Man Ying, the slutty right hand of an evil cult leader named Bishop (Anthony Wong) who uses God as a means of luring emotionally unstable youth into his evil realm of black

arts. Bishop's latest conquest is May (pop superstar Vivian Chow) a quiet student afflicted with depression as a result of the apparent suicide of a female classmate - secretly belonging to Bishop's flock.

Hot to expose the evil doer is a social worker named Jack Chow whose investigation ties Bishop to an evil religion called 'Heresy'.

Even though the film's subject matter is dated and uninteresting, the cast has its moments. Anthony Wong proves enjoyable as the sleazy cult leader and Carrie Ng is frequently alluring as his confident and mistress - both at one point make love in the back seat of a car, Wong pulling off Carrie's panties and dangling them before the camera. Although Vivian Chow fails to shed her pop teen queen persona by playing a distraught youth, she does manage to command your attention in a few scenes where she's transformed into the classroom 'bitch'.

On an interesting note, the image of real-life Satanic priest Anton Szandor LaVey (of San Francisco's Church Of Satan) is shown during an explanatory



slide show that claims him to be the leader of the evil Hersey religion, revealing that he has hundreds of thousands of followers in the U.S.'. Also shown is his book, *The Satanic Bible*.

THRILLING STORY

Cast: Carrie Ng
1993 74m *Mai Ah LaserDisc*
full frame/no subtitles

This made-for-TV thriller has Carrie Ng as an emotionally unstable wife who escapes her abusive, alcoholic husband (whom we never see the face of) by fleeing their home. But her life is again thrown into peril when a man, claiming to be her husband, shows up to take her back. To Carrie he's an imposter, but to her friends and the police, he's the real article. Is Carrie a battered wife suffering from a mental breakdown or a husband killer afflicted with the Norman Bates syndrome?

Carrie Ng aficionados may want to give this damsel-in-distress role a quick peek even though a lack of subtitles, the high contrast shot-on-video picture and a soundtrack derivative of John Carpenter's *Halloween* cancels most of the movie's intended suspense. Curiously the movie, though shot directly to videotape, has been redubbed in both Mandarin and Cantonese.

CHANGING PARTNER

Cast: Sandra Ng, Carrie Ng
1992 88m *Mai Ah LaserDisc*
letterboxed/subtitled

Though billed third, Carrie Ng is only in a small role here, appearing in the first scene and not again until the 65 minute mark.

The story has Sandra Ng as a dizzy cop jilted by her boyfriend and then assigned to a stakeout with a dizzy male cop jilted by his girlfriend (Carrie Ng). Initially their personalities clash but after they run through the gamut of sophomoric sitcom shenanigans, the two misfits fall in love. At this point Li (Carrie Ng) reappears to complicate the developing relationship.

Despite of our aversion to H.K. comedy we actually found this fairly

rewarding as Sandra Ng more or less reprises her character from *THE GHOSTLY VIXEN* (1989). Carrie Ng's role is small and unfortunately not pivotal enough to really incur mandatory viewing by her fans.

THE DRAGON FIGHTER

Cast: Carrie Ng, Sibelle Hu, Alex Fong, Michiko Nishiwaki

深圳皇崗口岸淪為色情特區
李碧雲退位，警隊出現新形勢！



1990 93m *World Video*
no subtitles

Falling back into the *SLEAZY DIZZY* mold, Sibelle Hu is Madam Ho a stern Hong Kong cop on the trail of Brazilian dope smugglers. Carrie Ng is the mysterious Jessica who shifts between the soft spoken wife of a narcotics dealer and a catwoman thief who kills with poisonous darts and seeks to ruin her husband by turning over a vital ledger to the police. Alex Fong is a 'red plate' agent who randomly snuffs drug dealers, and Michiko Nishiwaki (*CITY OF FIRE*) an avenging daughter whose family was killed by the syndicate. All four characters interconnect to wage war on their

common enemy who we learn is in cahoots with the cops.

Unfortunately the 4 subplots fail to bond with each other and as a result the plot has trouble sustaining a cadence to the action. But there are some unforgettable moments, like the scene where Carrie cashes in her chips after a flying pole pins her to a wall through her chest.

MISSION OF JUSTICE

Dir: Wong Chun Yung
Cast: Moon Lee, Yukari Oshima, Carrie Ng, Mak Cui Han
1993 87m *Universe Laser Disc*
letterboxed/subtitled

Carrie Ng headlines as Colonel Carry, a stern authoritative commander (her eyes shielded behind dark sunglasses) whose militia are on the trail of Thailand's most notorious female narcotics dealer named Yie Feng (the beautiful Mak Cui Han).

To aid Col. Carry, two agents from Hong Kong's Anti-Crime League, Moon and Bullet (Lee and Oshima) are brought in to go undercover as payed dance partners at the hotel where a rival syndicate is staying. This leads to numerous kung fu confrontations on hotel property setting up a melee between warring syndicates in a nearby Thai jungle.

A great cast (notably Mak Cui Han who should have been doing films like this long ago) make *MISSION OF JUSTICE* an engaging action drama with a purposeful and concisely directed plotline of action

that fully engages your viewing attention.

THE INCORRUPTIBLE

Cast: Anita Yuen, Simon Yam, Waize Lee, Carrie Ng
1993 90m 7th Art Video
letterboxed/subtitled

This remake of DePalma's *THE UNTOUCHABLES* (1987) sees Carrie in only a minor role as Siu Tsui a lounge singer who has 4 scenes, swaps spit with Capone-like gangster Waize Lee and gets killed at the 50 minute mark. Anita Yuen co-stars as the crusading cop's wife. For gangster addicts only.



THE FIRST TIME IS THE LAST TIME

Dir. Raymond Leung
Cast: Carrie Ng, Andy Lau
1989 92m Mei Ah Laser Disc
letterboxed/subtitled

Who could resist seeing Carrie Ng behind bars? Taking a drug possession rap for her gangland boyfriend, a timid nymph named Yuk (actress unknown) is ushered into a hard-line prison to serve 6 months. There she's brutalized by the prison's Queen Bee (referred to as He-man) until the cell block's psycho, Winnie aka Crazy Bitch (Carrie Ng), comes out of hiding to knee lift and head butt the tough cookie into dreamland.

Both Yuk and Winnie then develop a friendship which meets its greatest test when Yuk's boyfriend wants her to assassinate Winnie in revenge for Winnie's gangland execution of the boy's gang - responsible for the murder of Winnie's cop lover (Andy Lau).

This film is really two movies in one. The first plot deals with Yuk and Winnie's present situation in the prison. The second examines Winnie's former life as a hooker-turned-girlfriend-of-an-undercover cop. Unfortunately neither plot is too reliant on the other so by cutting back and forth director Leung lessens the dramatic impact of each story. However, this device does serve the plot well during Leung's moments of stylized juxtaposition. Of these the most powerful occurs during He-man's eventual victory over Winnie, who is seen falling battered and beaten to the ground while flashbacks show her brutally gunning down the gang responsible for the murder of her

boyfriend.

MY AMERICAN WIFE

1992 86m 7th Art Video
letterboxed/subtitled

This movie shouldn't even be listed in Carrie's filmography seeing how she only appears in the last scene of the movie (as with Sandra Ng) and utters but one single line. The movie itself is about a Chinese couple immigrating to New York and trying to establish a new life amidst the turbulent surroundings.

THE STORY OF PEI-LI

Dir. Chou Tan
Cast: Carrie Ng
1994 90m Jada Video
letterboxed/subtitled

Carrie Ng is predominantly featured but remains less pivotal to her role than expected. A quintet of beauty parlor works double as escorts. The titled Pei Li is a young woman whose child suffers from a depression that can only be cured in the States. She joins on with the women as an escort to earn money. With Carrie Ng as the head beautician P.P.I.

Despite the subject matter this remains an earnest drama.

GUNN ROSE

Dir. Clarence Fok Yu Leung
Cast: Alan Tang, Simon Yam, Andy Lau, Carrie Ng, Leon Lai,

1992 99m Mei Ah Laser Disc
letterboxed/subtitled

The first 30 minutes of this gangster opus is driven with style and passion incorporating more thrills in that time span than most films manage in there entirety. Unfortunately the hoopla quickly subsides after slick Triad boss Alan Tang decides to go straight, leaving the weapons and fists behind when he literally packs his bags and drives his Jeep Cherokee off to greener pastures. Those pastures are inhabited by a minor league hustler in Andy Lau whose spirited sister (played by Carrie Ng) develops the hots for born again, family man Tang. The melodrama that follows is all too familiar as tepid gang rumblings test Tang's ability to remain on the straight and narrow and not to revert back to his voracious former self - which you just know he's going to do for the film's big fiery climax. If you can adjust to the plot's mentality and adrenaline gear shifting then you may just find the film an acceptable viewing.

REMAINS OF A WOMAN

Dir. Clarence Fok Yu Leung
Cast: Carrie Ng, Melvin Wong
1993 85m Mei Ah Laser Disc
letterboxed/subtitled

The "true crime" film is currently the hottest genre in Hong Kong, which has nifted out hits like **DR. LAMB**,



DAUGHTER OF DARKNESS, LEGAL INNOCENCE, and THE UNTOLD STORY. Now there's a new bullet in the chamber, Clarence Fok Yiu Leung's **REMAINS OF A WOMAN**; a stylish, penetrating thriller that marks the ever growing maturity of both its director and star, Carrie Ng.

Although the story remains familiar - a heinous crime probed by a court official who finally dispels circumstantial evidence by uncovering the gory truth - its treatment is cultured beyond the realm of its competitors, and lends the film a freshness and contemporary urgency sadly lacking from the previous crop of blood letters.

Toplining the cast is the award winning performance of Carrie Ng some of whose best films (**THE NAKED KILLER**, **BLACK PANTHER WARRIORS**) are also under the assured direction of Fok Yiu Leung. Here she plays the unbalanced and devastated lover of a despicable young playboy, both of whom are sent behind bars for the supposed murder of a young woman - the body of which was dissolved in acid. Through flashbacks and word we come to learn of the couples sordid relationship in which Carrie's character, Judy Yu, is a pathetic slave to her lover's abusive and adulterous undertakings. Judy is a sad and truly desperate young woman, blinded by her compassion and eventually driven to acts of unbelievable violence just to cement a single element of dominance over her cruel lover. If you thought her character in **THE NAKED KILLER** displayed a primitive brutality wait until you see the finale here when, following the murder of the 'other' woman, she seizes the situation from her cowardice master and with maniacal, aggressive relish uses a hacksaw to eliminate their problem. It's a sequence so removed from restraint you're find your self jaw dropped at its raw, nihilistic approach to a familiar scenario - that although may not be as gory as those in films like **DR. LAMB**, cuts twice as deep because we see a real purpose in the eyes of the characters, and as such you are that much more horrified by the acts of violence and abuse they undertake. But this is by far not the only loud in Carrie's role. Prior to, and up until then, she's a desperate wif who seems all the more tortured because she knows, her prison term is an eternal damnation

she'll never escape. This is never more evident, or driven home with more heart felt eloquence, than in the film's one courtroom scene when Judy breaks down, and on her own accord, confesses solely to the crime thereby eradicating the conviction set upon her despicable lover who is sure to be set free and into the arms of his new flame. Playing a woman impoverished by her own love of self destruction, Carrie masterfully renders this 'true crime' film into an episode of rare compassion and poignancy that forces you to see **REMAINS OF A WOMAN** not just as another in a long line, but the forerunner in the field.



THE NAKED KILLER's PRINCESS SPEAKS

Below is a translated question and answer interview with Carrie Ng on the subject of her film, **THE NAKED KILLER**. The article appeared in **AFFAIRS WEEKLY** #666 and has been translated by Xie Aihang.

Q: Do you not feel embarrassed about doing the film, **THE NAKED KILLER**?

A: Not at all, it wasn't a difficult thing for me. Even during the sex scenes I had no trouble with the film crew standing around. But my co-star, Kelly, was a little shy and requested our love scenes be shot on a closed set.

Q: Based on your prior acting experience did you feel guilty about doing sex scenes and will you be able to overcome it?

A: No problem. Actually, when I did that role I felt so sweet, it felt good.

Q: When you get close to the other girls or have a bed scene you really get to know what they are like. What were you feeling at that point?

A: I thought about how sexy they were. Kelly, who played my lover in the movie, is Japanese and was only 18 years old. Her skin was so soft and white it made her seem so pure. (Note: To most Chinese the whiter a woman's skin is the more revered she is.) Chingmy Yau is really quite mature with a perfect body. She's also quite strong. Svenwara Madoka is a first class actress. I only hope my body is as good as hers when I reach her age.

Q: When you grabbed Simon Yam's groin in your fight scene with him, how did it feel?

A: I grasped not only his, but Kelly's too. But I wore gloves for most of the film and besides when I was playing the role I didn't have time to think of anything else but what the script called for.

Q: Since this was your first 'bed film' (what the Chinese call a 'sexy film') how did you adjust yourself to such a part?

A: I tried to remain active thinking in the way a man would think. Being aggressive like a man, rather than submissive like a

woman.

Q: It was suggested that to be so good in the role you would have had to have had prior experience?

A: I watched many movies and knew people with similar tendencies. So I watched their mannensms, it was like direct experience.

Q: Did you have a personal experience?

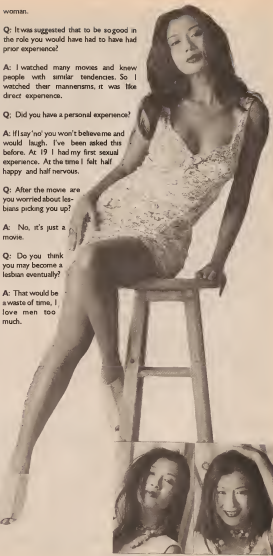
A: If I say 'no' you won't believe me and would laugh. I've been asked this before. At 19 I had my first sexual experience. At the time I felt half happy and half nervous.

Q: After the movie are you worried about lesbians picking you up?

A: No, it's just a movie.

Q: Do you think you may become a lesbian eventually?

A: That would be a waste of time, I love men too much.





★ RISING STARS BAI LING

This Chinese actress has bolted to the top of SHE's women-to-watch list after her sizzling performance as Myca Top Dollar's alluring and trashy half-sister and lover in the new Miramax film, **THE CROW**.

Born in Mianlan China, Bai Ling is one of her country's foremost leading actresses having appeared in seven feature films and several stage productions. ARC LIGHT, which she also made in China, won a special award at the Moscow International Film Festival in 1989.

Since moving to New York City in 1991, Bai Ling has worked as a model and is a visiting scholar at New York University's Department of Film. Her other work in-

cludes a part in the off-Broadway production "Korea" at the Ensemble Studio Theater and "A Small Delegation" at the Philadelphia Festival of New Plays. Bai Ling's television work includes guest spots on the daytime drama *The Guiding Light* and in Barry Levinson's acclaimed "Homicide: Life On The Street." Her film work includes **PEN PALS**, directed by Mary Kapiro, and a role in the PBS drama **NOBODY'S GIRLS**.

Unfortunately her work in **THE CROW** has gone virtually unrewarded on the merchandising end. Sure, the market is flooded (and deservedly so) with Brandon Lee material, but I have yet to see a Myca poster, a Myca t-shirt, a Myca scratch n' sniff, or a Myca blow-up doll. Remember Michelle Pfeiffer's dominatrix Carwoman figurine? Tell me you sickos didn't pick up one of those suckers when they hit the Toys R Us shelves. What ever happened to sensationalism?



THE FIRST ANNUAL GOLDEN ARC AWARDS

Earlier this year at an inaugural ceremony, a handful of celebrities were presented with the newly founded Golden Arc Award. The award will be presented each year to certain celebrities in honor of their achievement in the Hong Kong entertainment industry.

Actress/singer/performer Anita Mui was selected for her contribution and achievement in "Live Concert Performances".



Actress Anita Yuen displays her award bestowed upon her for continued achievement in film acting.



The beautiful Faye Wong accepts her Golden Arc for her achievements in pop music recording.

THE TEN TOUGHEST BABES IN TV LAND!

Though male oriented adventure shows have been common on TV since its inception, successful female counterparts have been few and far between. So in a salute to those actresses who succeeded in playing tough yet feminine action heroines in the constricting medium of TV, here are ten who dared the perils of a regular series with grit and panache to spare.

1. DIANA RIGG

b. Doncaster, England 7/20/38

Role: Emma Peel in *THE AVENGERS*
ABC 1966 - 1968

Indubitably the queen of all TV tough babes. Thanks to her training in both Tai Chi and kung fu (back when few Americans knew what either was), Diana Rigg always looked fabulously authentic in her feats of derring-do. Within the space of two seasons she probably administered more punches, chops, and judo-flips than any woman before or since in an action series. To further cement her Queenom, Rigg was (and still is) a consummate actress who never fell into the acting trap that befalls so many who work the series grind; of using the same tricks over and over. Whether being

kittenish or catlike, puzzled or puckish, Rigg was always fresh, always original, and set a standard that has never been equalled by a male or female actor in a TV series since - and certainly not by her series predecessor Honor Blackman nor those who followed, namely Linda Thorson and Joanna Lumley.

2. HEATHER THOMAS

b. Greenwich, CT 9/8/57

Role: Jody Banks on *THE FALL GUY*
ABC 1981 - 1986

Though Thomas wasn't nearly the actress Rigg was, she does come in second in terms of rock'n' sock'n action. Though her introduction on Lee Major's stunt-hero vehicle showed her off as little more than a pretty face, Thomas' ability to punch and karate-kick with the best of her male co-stars made her "just one of the boys" and she struck many a blistering blow for equal rights, equal lefts, and equal inbetweens.

Her TV career also included appearances on *BJ AND THE BEAR*, *THE LOVE BOAT*, *BATTLE OF THE NETWORK STARS*, and *THE NEW MIKE HAMMER*. Concerned "tough girl" fans would do well to hunt down her movie *CYCLONE* (1987) on video cassette...

3. BARBARA FELDON

b. Pittsburgh, PA 3/12/41

Role: Agent 99 on *GET SMART*

NBC 1965 - 1969

CBS 1969 - 1970

A fine comedic actress, Feldon's skills were under used as second banana to Don Adams



Diana Rigg



Heather Thomas

bumbling Maxwell Smart. But Feldon's Agent 99 still managed to show herself to be most formidable in the area of clobbering Kaos spies and in scenes of occasional gunplay.

The series spawned two reunion movies, only one of which co-starred Feldon. The theatrical release **THE NUDE BOMB** (1980) (TV title: **THE RETURN OF MAXWELL SMART**) did not feature Barb, who did reappear for the TV movie, **GET SMART, AGAIN** (1989).

Following the cancellation of the **GET SMART** series, Feldon managed to stay busy with a myriad of appearances on sitcoms, comedy specials, TV movies and a few mini series.

4. ANNE FRANCIS

b. Ossining, NY 9/16/30

Role: Honey West on **HONEY WEST**
ABC 1965 - 1966

Some critics have complained that during the one-year series her character, a



Anne Francis

blonde trouble shooter, was not nearly active enough and too often rescued by her male companions. But along with Diana Rigg she was among the first feminist oriented (and judo trained) heroine of the sixties. According to **THE BEST OF CRIME AND DETECTIVE TV**, Honey West was the first full-time female private eye with her own series. (Note: the character of Honey West was introduced on the "Who Killed the Jack-

pot" episode of **BURKE'S LAW** a series which ran on ABC from September 20/1963 - August 31/1965).

Following **HONEY WEST**, Francis appeared in **MY THREE SONS**, **DALLAS** and **RIPTIDE**. She also made guest appearances on some of America's most popular crime dramas like **COLUMBO**, **IRONSIDE** and **BARNABY JONES**.

5. STACEY HAIDUK

Role: Lana Lang on **SUPERBOY**
1988 - 1991 FOX

Ironically the original character from the comic books had little heroic moxie, alternating between being a pesky snoop and a helpless damsel-in-distress (except in a handful of tales where the character obtained super powers). But seeing how Haiduk had some training in the martial arts, she showed herself to be far from the stereotypical



Right: Linda Carter as Wonder Woman. Photo: TV photo: THE NEW ORIGINAL WONDER WOMAN. Linda Carter as Wonder Woman. Photo: TV photo: THE NEW ORIGINAL WONDER WOMAN.





"helpless female" - and though the pattern of the series did require her to be periodically rescued by the Boy Of Steel, he generally only saved her from menaces of a supernatural nature, allowing Haduk's Lana to handle normal adversaries herself.

Stacey Haduk can also be seen in a supporting role in **STEEL AND LACE** (1990).

6. **LYNDA CARTER**

b Phoenix, AZ 7/24/51

Role Wonder Woman in **WONDER WOMAN**

ABC 1976 - 1977

NBC 1977 - 1979

The first season of this series, set during World War II, was probably the best. Like the TV movie that preceded it ("THE NEW, ORIGINAL WONDER WOMAN", ABC 1975) amazon Lynda (only 25 years old at the time) got the chance to battle apes, aliens, amazons, and scads of Nazis. Her height and generous build (so earned through an extensive gymnastics background) made her convincing in the punch-up scenes. Although most of her subsequent acting endeavors have not proved noteworthy, she did muster a rarely-

realistic lady cop ever to appear on TV and would've been an excellent vehicle for Sybil Danning in her salad days. But that isn't saying Rose didn't give the part her all, just as she would in the lead of **CHOPPER CHICKS IN ZOMBIETOWN** (1989). But bottom line, Rose was too glamorous, too delicately featured to make a convincing tough cop. Still, there's a memorable scene that typifies the show. When Katy Mahoney spots a three-piece suit type chatting up a hooker in the park, she strides up and knocks the hooker

found ability to project the essentially innocent aura of Wonder Woman, even while looking determined enough to slug a Nazi with extreme prejudice.

In the second season (set in contemporary times) with less violence and less of Carter in the Wonder gear, the moderate ratings did a nose dive, leaving only found memories.

7. **JAMIE ROSE**

b New York City, NY 11/25/59

Role Katy Mahoney on **LADY BLUE**

ABC 1985 - 1986

This one season wonder, originally a TV movie in 1985, featured a heroine poured from the **DIRTY HARRY** mould. As written this would have been the toughest (if not most

to the ground revealing to the startled John that his "date" is a guy in drag wanted for robbing and killing his tricks. Moreover, how could one not include a series that was summarized by The National Coalition On TV Violence as being "the most violent program on the air, averaging 50 acts of violence per hour."

Rose also appeared on **FALCON CREST** (CBS 1981 - 83) and the 1987 season of **ST. ELSEWHERE**.

8. **MITZI KAPTURE**

Role Rita Lee Lance on **SILK STALKINGS** 1991

Though glamour-puss Kapture is no more believable than Jamie Rose as a "real" lady cop she throws herself into the physical demands of the role with unstinting abandon and, unlike some female crime fighters, shows no hesitation about shooting down dangerous felons. As of this writing **SILK STOCKINGS** is the only one of the Top Ten still producing.

Kapture can also be found in **ANGEL 3: THE FINAL CHAPTER** (1988).

9. **FARRAH FAWCETT**

b Corpus Christi, TX 2/2/46 Role Jill Munro on **CHARLIE'S ANGELS**



Yvonne DeCarlo

ABC 1976-1981 (Majors appeared in only the first season)

This was a tough judgement call on my part, since I'm no ANGELS fan. To me this series focused too much on the girls "stinging" their crooked opponents, while in the drch there was rarely any rough-and-tumble bawling. Although theoretically these former police officers could all handle guns they usually managed to get the drop on their villains with convenient regularity so that there were no messy shooting matches to spoil the ladies "angelic" image. But at least Jill Munro used some martial arts moves against a few scattered opponents, putting her a notch above the others. Even so, on a certain episode of Farrish's sitcom GOOD SPORTS, she threw more punches in that one episode than in her whole career as an Angel.

Although Fawcett left the series to pursue a more serious acting career, she did return for three guest appearances in: Fallen Angels ('79); The Prince And The Angel ('80); and An Angel's Trail ('80).

10. YVONNE DeCARLO

b: Vancouver, BC 9/1/22

Role: Lily Munster on THE MUNSTERS

CBS 1964-1966

Okay, maybe I'm fudging here but it seems to me that in a TV land fraught with genial hausfraus, mention must be made of the divine Lily who continually browbeat hubby Herman and even laid the towering marshmallow out (twice!) with single, well placed punches. And it also seems fitting to honor one of the best of the 40s tough babes - veteran of great "bad girl" flicks like CRUISE CROSS (1949), BUCCANEER'S GIRL (1950), and SCARLET ANGEL (1952).

Finally, in the spirit of citing some other possible choices for those who didn't like mine.

HONORABLE MENTIONS:

IRISH McCALLA: The definitive SHEENA, QUEEN OF THE JUNGLE.

EILEEN DAVIDSON as a tough biker chick on BROKEN BADGES.

ANN SHERIDAN as the pistol packin' mama on PISTOLS AND PETTICOATS.

KATHLEEN KINMONT, the hard-nosed second banana on her husband Lorenzo Luma's syndie RENEGADE.

ANNE-MARIE MARTIN as Agent 99 Redux for SLEDGEHAMMER.

DISHONORABLE MENTIONS:

ANGIE DICKINSON for POLICEWOMAN. Did this seductive sassy EVER throw a punch or shoot a gun in her entire series run?

STEPHANIE POWERS on THE GIRL FROM UNCLE. Another sissy. She would rather switch ensembles than fight.

LINDSAY WAGNER'S BIONIC WOMAN. While her Six-Million-Dollar male cohort was off smashing spies and battling Bigfoot, she was entangled in plotless drama.

YVONNE CRAIG of BATMAN. The award doesn't really go to Craig much as to producer William Dozier who wouldn't let his Batgirl defend herself in fights except by kicking. That made Dozier's Batgirl surely the last of an extinct breed who exemplified the idea that kicking someone was nothing more than "fighting like a girl".

Schoolgirl clean

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CATFIGHT CINEMA

1980s

If ever there was a decade for catfight cinema it was the trendy 1980s. While the 1970s lay claim to being an innovator, the 80s take full credit for really defining and exploring this form of erotica to its limit. Of course these limits were reached due to a brief rise in cinematic sexual violence that continued untouched for a better part of the decade before activists, morality clods, and censors came to the conclusion that violence in society was the result of films like **PIECES** and **MANIAC**. Thankfully, we've got 7 good years of meaty freedom to pop into our VCR's and laserdisc players. During that 7 year period one genre in particular took sexual violence the distance; the Women-In-Prison film.

Produced by Billy Fine and directed by Paul Nicolas (aka Lutz Schaerwaechter) **CHAINED HEAT** (1985) is perhaps the finest example of this seedy genre. This movie is to prison films what bulldozers are to heavy machinery.

The story has Linda Blair as a "new fish"

at a women's state correctional facility so overrun with corruption that rape at knife point is an earned privilege. Among the register of slimmers is Sybil Danning as the archetypal white Queen Bee; a butch Stella Stevens as Captain of the Guards; and John Vernon as a truly despicable Warden who pushes Coke and uses inmates to shoot home porno movies. Throughout the film the viewer is assaulted with gratuitous acts of (mostly sexual) violence. These acts included chainbawling, gaybashing, piano wire throat slicing, drowning, solitary cell rape, inter-racial razor blade slicing, and enough battered

roost with a zesty free-for-all mud match and four aggressive catfights handled aptly by the film's great exploitation cast, which

includes Jill St John, Tracy Bregman, Barbara Luna, Sondra Currie, and Camille Keaton. Box office success of this film, to the tune of \$11 million, was enough to convince producer Billy Fine to put up the money needed for the previously mentioned **CHAINED HEAT**.

In **VENDETTA** (1985) Karen Chase plays as a stunt woman who has her

self incarcerated to avenge the death of her murdered inmate sister. In addition to her denouncement of the seven guilty prison kittens, there's bodybuilder wrestling and a cafeteria riot.

That same year the producers of **RED HEAT** (1985) enlisted EMMANUELLE thesp Sylvia Kristel to play Sophia, a Queen Bee who made life difficult for Yank Linda Blair who was railroaded into a German prison on trumped up espionage charges. In the frequently gory **BAD GIRLS DORMITORY**, Hispanic cutie Teresa Farley wipes the floor with Donna Eskrow while "bad girl" Jennifer Delora brawls with an amazon dyke guard who performs really bad kung fu but kicks the bimbo's butt anyway.

In 1986 director Paul Nicolas returned to the big screen with a glossy version of his own **CHAINED HEAT**, entitled **THE NAKED CAGE**. Although the film disas-



CHAINED HEAT



bare bodies for ten films. In the fists and four language department we have Danning duking it out with Dobson before getting her clocked clean by the more experienced Stella Stevens - who at one point beats the blonde amazon senseless with a blackjack as she declares her "slimy pig shit!"

Prior to **CHAINED HEAT**, Tom DeSimone's **CONCRETE JUNGLE** (1982) was the ruler of the iron

azed itself with its sisters affinity to racial hate drama, the violence remained extreme as in one scene when Shari Shattuck is cut to ribbons about the breast and belly with a razor blade. Other white knuckle moments included Shattuck fighting off a solitary cell rape by beating her attacker into a bloody mess and a gnarly fist fight between villainess supreme Christina Whitaker and her arch rival Fatty Minton; the match ends with one woman beaten to death and her throat used as a perch for the victor's foot.

In Europe the hair pulling catfight has been a staple element in every WIP (women-in-prison) film to date. Rarely (if ever) do we see woman using their fists in these Euro exploiters. This can be attributed to the chauvinistic element in European cinema that deems the act of fist fighting (among other things) too masculine for a mere woman to orchestrate with any convincing authority.

The first Euro entry in the 80s WIP cycle was Jess Franco's **SADOMANIA** (1980) (aka **HELLHOLE WOMEN**) a minor but significant film that borrowed from **WOMEN IN CAGES** (USA/Philippines, 1971) in its conception of a black woman presiding over a colony of mostly white (and blonde) inmates.

By this time director Jess Franco was no stranger to the WIP genre, having directed such trash items as **GRETA, HAUS OHNE MANNEN** (aka **ILSA THE WICKED WARDEN**, 1977), **FRAUEN FÜR ZELLENBLOCK 9** (aka **WOMEN IN CELL BLOCK 9**, 1977), and

FRAUEN IM LIEBESLAGER (aka **LOVE CAMP**, 1977).

In **SADOMANIA** ebony starlet Ajita Wilson (**GOLA PROFONDA NERA** tr: **BLACK DEEP THROAT**) plays Magda

Urtado a cruel lesbian commander who arranges manhunts, feeds inmates to crocodiles and forces two women (one white the other black) to duel to the death.

Ajita returned to prison (as an inmate)

and **SAVAGE ISLAND** (aka **HOTEL PARADISE**) both from 1985 and each directed by Eduardo Molargia. Shot back to back these films share much the same footage but differ in story and character casting (ie: Anthony Steffen plays a drunken doctor in **ESCAPE** but a camp commander in **SAVAGE ISLAND**). Ajita Wilson is at her best here, stripping and showering repeatedly as well as catfighting with inmate Cintia Lodetti. At one point Ajita even chews the head off a snake. For fans of brawling women in revolt, **SAVAGE ISLAND** contains an entire prison yard not sequence not seen in **ESCAPE** - the trashier of the two overall.

Fellowebony sextress Laura Gemser made a career out of playing the black Emanuelle in no less than 17 official and unofficial **EMANUELLE** films (not including a dozen others in which she played characters with all the trademarks of the famed seductress). Of all her movies

CAGED WOMEN (aka **EMANUELLE IN PRISON** aka **EMMANUELE, REPORTAGE DA UN CARCERE FEMMINILE**, 1982) and **WOMEN'S PRISON MASSACRE** (aka **BLADE VIOLENT**, 1982) are among her most popular. This is due in part to an aggressive ante leaved upon her normally

sweet and seductive character. In **CAGED WOMEN** the results yield three catfights and Emanuelle beating on two sadistic female guards - for which she's locked in solitary with a pack of flesh eating rats.

WOMEN'S PRISON MASSACRE offers similar thrills as Gemser defeats her cell block rival in an arm wrestling match and is then featured in three catfights.

In 1985 Spanish director Osvaldo De Oliveira made his prison film debut with **AMAZON JAIL**. The movie is devoid of harsh violence, reliant solely on the lesbian exploits and escape proceedings of its oiled down, tanned skinned cast who routinely shower and catfight. De Oliveira followed this up with **BARE BEHIND BARS** (1987) a dull excursion into prison porn where the



CAGED WOMEN



French video jacket for **CAGED WOMEN**

for Sergio Garrone's **INFERNO ENTRE REJAS** (aka **HELL BEHIND BARS**) and **HELL'S PENITENTIARY** (both 1984). Shot back to back both films had statuesque Ajita as an inmate whose primary function was lesbian coupling and minor league intrigues. She did get

into a choking bout in one scene in **HELL BEHIND BARS** but surrendered almost immediately. Ajita added to her prison resume by appearing in **ESCAPE** (aka **DIE LIEBESHEXEN VOM RIO CANNIBALE**

longer the film goes the harder the sex becomes - eventually reaching hard-core. An inferior product in every way to **AMAZON JAIL**, this film utilizes a hoard piano and flute soundtrack and displays unbearable comic relief in the form of a ditzy female prison doctor who gobbles vanilla pudding. Brief catfighting, tepid flogging, and lots of free roaming rats are the only eye openers in this film unless standard issue hard-core is your fancy.

Italian filmmaker Michele Massimo Tarantini, director of primarily sexy comedies like **LA LICEALE** (tr: **THE TEASER**) with Gloria Guida, proved he could vault the

AMAZON JAIL



genre crossover with the film, **WOMEN IN FURY (FEMMINE IN FUGA, 1984)**.

The story has Suzanne Carvalho (**MASSACRE IN DINOSAUR VALLEY**) as an innocent woman who takes the rap for a murder committed by her brother. This lands the curvaceous Carvalho inside a sleazy Banana Republic pen where she's stripped and beaten by her dorm girls, raped by a fellow inmate and claims

witness to three catfights and a full blown prison riot. Sadly, this was

Tarantini's only known brush with the flesh behind bars trade.

After so many "gratuitous" installments in the WIP cycle it was only a matter of time before less than

serious entries found their way into vacant cells. Directed by **CONCRETE JUNGLE**'s Tom DeSimone, **REFORM SCHOOL GIRLS** (1986) is a kinetic parody of minor but significant proportions. Though it poorly cast Sybil Danning as a Wardress, it hit the mark by signing former Warhol actress Pat Ast as a gluttonous head matron and Plasmatics lead singer Wendy O'Williams as the school's tattooed roughie, who at one point brands an inmate's ass with a hot coat hanger. The mostly inoffensive proceedings included three shower scenes, an all-dorm pillow fight, and four catfights. This was followed by the simply dreadful **SLAMMER GIRLS** (aka **THE BIG SLAMMER**) (1987) directed with ill confidence by the late porn director Chuck Vincent. **STARSLAMMER - THE ESCAPE** (1988) was Fred Olen Ray's contribution to the cycle. Standard Ray innovation called for a ridiculous so-fil motif. Three catfights and the credits role.



HELL BEHIND BARS

ESCAPE

The 1980s were also infamous for continuing to nurture a science fiction trend which began with the success of **STAR WARS** in 1977. But it was the emergence of genre giants like **ROAD WARRIOR** (1981) and **CONAN THE BARBARIAN** (1982) that really sent the B-film into a head spin. Suddenly there were dozens of moronic hybrids popping up all over the silver screen. It was like goon town. Films like **MEGAFORCE** (USA, 1982) or **1990: THE BRONX WARRIORS** (Italy, 1983) tried to be "sword'n sandal sci-fi nuclear holocaust" films. Most were ridiculous, many were unwatchable, but a select drove were irresistible to the right viewer.

STAR CRASH (Italy, 1986) was a good example. In the lead role Brit fleshpot Caroline Munro plays Stella Starr an intergalactic freedom fighter who, with a costume akin to that of the comic

Right: **WOMEN IN FURY**
Below: Caroline Munro.



APOLLO

DALLA VIOLENZA DEL CARCERE FEMMINILE
ALL'INFERNO DELLA JUNGLA DELL'AMAZZONIA

NON SONO LO CREDIETE...
MA QUESTA STORIA
E' VERAMENTE ACCABBITA

Femmine in Fuga

RICORDABEMENTE VIETATO AI MINORI DI 18 ANNI

book anti heroine Vampirella, travels the galaxy battling aliens, androids, and amazons with her kungfu and catfight skill. Then there were ultra cheapies like **WARRIORS OF A LOST WORLD** (1983), **LAND OF DOOM** (1984), and Donald Jackson's unforgettable **ROLLERBLADE** (1986) wherein busty babes on rollerskates tangled with nuclear punks on skateboards. **ROLLERBLADE**'s main attraction remains the bit part contribution of horror scream queen Michelle Bauer (aka Kim Bitter, Miss Bondage World 1986) who catfights topless. Michelle also appeared as a cave girl in **THE PHANTOM EMPIRE** (1988) but her pre-Cambrian catfight is brief and totally effortless.

Among other catfight entries in the amazon sweepstakes there was **FORBIDDEN ZONE** (1980) with Susan Tyrell (as Queen Doris) battling her ex-rival; **THE LOST EMPIRE** (1983) with blonde bombshell Angela Aames tussling with and defeating dominatrix Angelique Pettyjohn; and in **RED SONJA** (1985) leggy Brigitte Nielsen dualed to the death with the evil Sandahl Bergman. Even a 23 year old Kathleen Kinmont got her licks in when she tossed on a lion cloth to battle a bevy of apocalyptic beauties in **PHOENIX THE WARRIOR** (1987).

In the early 80s, an alluring and well conditioned young woman by the name of Windsor Taylor Randolph (aka Ty Randolph) wrestled in numerous mail order catfight videos under the name Mandy. The videos



were produced and distributed by a small company in L.A. called The Golden Girls. After her tenure was up, Windsor moved on to wrestle in the Roger Corman film **AMAZONS** (1986). She also stars in **DEADLY EMBRACE** (1988) and **NUDITY REQUIRED** (1990).

Amazon enthusiasts with a fetish for costume design should check out **THE PERILS OF GWENDOLINE** (1984). This glossy action fare features Taveni Ktaen as the famed erotic heroine who winds up in an underworld city of amazons and must fight her way to freedom. (Note: the complete 104 minute version, which includes extra amazon fight scenes not seen in the 88 minute U.S. release, can be found on C.I.C. Video in Canada).

Of all the trendy erotic links to surface in the 80s, mud wrestling was the most

unusual if not pre-dominant. A cinematic mainstay since the 1960s (**THE HOUSE OF 1,000 DOLLS** 1967, **LADY GODIVA RIDES AGAIN** 1969), mud wrestling was given a real boost in the 80s to tie in with its popularity on the nightclub circuit. The most memorable bout(s) were found in Ivan Reitman's **STRIPES** (1981). This fish-out-of-water comedy utilized both girl on girl and mixed mud wrestling. Unlike other films of the genre that employed this gooey fetish, **STRIPES** succeeded in its comedic quest while maintaining an erotic edge. Other films followed suit. Mary Woronov tumbled in a nightclub mud pit with Remy O'Neill in **ANGEL OF H.E.A.T.** while Laurene Landon and Vicki Fredrick got down and dirty in the female pro-wrestling film **ALL THE**

MARBLES (aka **THE CALIFORNIA DOLLS**). Former Penthouse Pet Sheila Kennedy had all the form she needed in **ELLIE** (1983) to battle Shelley Winters in a puddle of muck while Michelle Burger and Iins Condon dropped their tops to tussle in **PARTY PLANE** (1988). A horrible film, **MUGSY'S GIRLS** (1985) presented catfights fans with 2 of the most unusual mud match-ups of the decade. The story, about a cash strapped college sorority who enters a mud wrestling tournament, has pop singer Laura Branigan wrestling ex-porn starlet Annie Ample and a 70 year old Ruth Gordon knocking the stuffing out of ex-Gorgeous Ladies Of Wrestling giant, Queen Kong (who has similar wrestling cameos in **DEATHSTALKER 2** (1987), **LUST FOR FREEDOM** (1988) and **HOW I GOT INTO COLLEGE** (1989).

Fortunately for mud fans there were other films that weely slotted this mucky erotic link into its proper niche - the arena of sexual combat. Pierre De Moro's **HELLHOLE** (1985) told of a women's insane asylum plagued by unruly surgery and experimentation. One of its inmates was sex diva Edy Williams who brawled in white silk panties. Then there was **BARBARIAN QUEEN 2** (1989) in which voluptuous Lana Clarkson demolished her opponent in a mud pit then stood victorious, displaying her ample bosom that somehow managed to avoid contact with the mud.

One genre that was never at a loss for a good catfight was the "thriller". During the 1980s we saw a battling mother in **TICKET TO HEAVEN** (1981); tussling twins in **NECROMANCER** (1988); and a beauty parlor battle royal in the otherwise pathetic cheapie, **INVASION OF THE MIND BENDERS** (1988). But let us not forget Faye Dunaway and her performance in **THE WICKED LADY** as a Victorian aristocrat who turns to highway robbery to add spice to her otherwise mundane life of easy wealth. At one point Faye flogs a peasant girl who retaliates by tackling Faye to the ground and beating her in a roll about catfight. Sylvia Kristel (**RED HEAT**) took the title role in Cannon's **MATAHARI** (1985) and challenged as swank seductress to a topless sword duel. In the TV movie **THE WILD WOMEN OF CHASTITY GULCH** (1982)



such personalities as Joan Collins, Phyllis Davis, and Morgan Brittany all took part in numerous tussles at the OK corral.

One of the best she-fights of the 80s was a rather brief one, when Heather Thomas had a war of fists with Ashley Ferrare in the climax of Fred Olen Ray's **CYCLONE** (1987). What made their fight so memorable was the power with which Thomas could swing a fist especially in the last seconds of the fight when a series of jaw-racking, Mike Tyson styled blows simply obliterates the pretty face of villainess Ashley Ferrare. As odd as it may sound, this fight has saved **CYCLONE**, an otherwise average thriller, from the vault of obscurity.

Ex-Playboy playmate Shannon Tweed was another busy B-film blonde who starred in numerous sexy thrillers like **THE LAST HOUR** (91) and **SEXUAL RESPONSE** (92) whenever she wasn't fulfilling her obligation as a regular panelist on the game show **THE Liar's Club**. One of her best roles was in **LETHAL WOMAN** (88) where she played the confidant to a demented rape victim who borrows the amazon motif to attain revenge upon her attackers. In the film Tweed emerges as a sympathetic love interest but not before she's liberally woman-handled by a fellow amazon. Tweed can also be seen slugging it out in **THE SURROGATE** where her opponent is Canadian sex diva Carol Anne (NAKED MASSACRE).

Other blonde battles began in **PRETTY KILL** (87) when Season Hubley engages Suzanne Syde;



in **DEADLY BLESSING** (81) when **BATTLESTAR GALATICA**'s Maren Jensen beats on Lisa Hartman; and **BABY CAT** (83) when Corinne Conson teaches the titled bad girl, Julie Margo, a little lesson in respect. The hard-to-find video **DEADLY WHEN AROUSED** (1981), about two women harboring a fugitive they eventually kill, at one point has both women engaging in a sprawling cat battle in the nude.

Because of our aversion to sexy "teen" comedies we have no doubt missed out on a great number of brawls between hot tempered schoolgirls. This is vast genre in itself and I'm at pains to say we can not do it just-

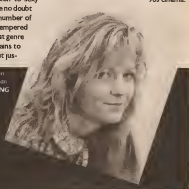
tice. However there are a few choice fights in memory, a favorite of which occurred in **SAVAGE STREETS** (1984) when Linda Blair and Rebecca Perle went at it tooth and nail. In the film Perle plays your obligatory rich blonde snob whose white bread boyfriend has the hots for Blair's massive bosom. Blair bucks his affections but Perle insists shit anyway. Eventually both ladies come to blows after Blair declares.... "I wouldn't fuck him if he had the last dick on earth!" Perle screams, lunges at Blair and both move to tangle in the girls shower. They exchange blows again later with Blair emerging victorious after tearing away Perle's top, exposing her creamy white breasts to fellow classmates. A similar and equally robust match can be found in **BIG BAD MAMA 2** (1987) when the voluptuous Danielle Briscoe (of **ARCHIE BUNKER'S PLACE**) and Julie McCullough engage in a superb sisterly battle. Luonda Dooling is an avenging schoolgirl out to bust a drug syndicate in **LOVELY BUT DEADLY** (1983). Who could forget her buffer brawl?

Of the few comedies in our repertoire we have **CHEERLEADERS WILD WEEKEND** (1985) with Tracey Ann King wrestling up a storm; **VICE ACADEMY** (1988) wherein Ginger Lynn Allen exchanged head locks with Linnea Quigley; and **SPLITZ** (1984) where a tag team match saw two nerdettes humble a pair of beauty queens.

Next issue we explore the catfight world of 90s cinema.



Left: Maren Jensen
Right: Lisa Hartman
DEADLY BLESSING



SHE DEVILS OF THE S.S. C.I.C. Video is needed Canadian release of Erwin C. Dietrich's **FRAULEIN WITHOUT UNIFORM** (aka **FRAULEIN IN UNIFORM**) (1973). This film is never to be confused with the American softcore porn **SHE DEVILS OF THE S.S.** (Olympia Video) (aka **SS CUTTHROATS**) (1988) directed by John (GRAVE OF THE VAMPIRE) Hayes.

DEADLY DARLING Unicorn Video is the English language version of the Hong Kong film entitled **LADY AVENGER** (1985). The story has Fonda Lynn (Liz) as a reporter who gets raped while investigating the case of a raped actress. Fonda then sets on a gory revenge spree. Oddly enough some versions on Unicorn Video have an annoying placard look to the picture which lends the impression that every other frame is being skipped.

VICIOUS VIRGINS Cinema 2000 Video

is a horrible retelling of ... Hearing Schlitzberg's rare exploitation film, **THE BLACK BUNCH** about a four naive African women who seek revenge on a murdering troupe of white mercenaries. Cinema 2000 was a small, Toronto based video distributor of 70s grindhouse movies like **THE FEMALE FACTORY**, **THE TOY BOX** and David Friedman's

TRADER HORNE. Seeing how this company has been extinct for over a decade, anything found on their label is a rare find. **IMPRISONED WOMEN** MCM Video is a bootleg quality release of **CAGE WITHOUT A KEY** (1975) a TV movie starring Susan Dey as an innocent girl railroaded into a violent reform school. **FOX FORCE** Wizard Video is a retelling of the theatrical

release known as **EBONY IVORY AND JADE** (1976). This movie is also available as **THE AMERICAN BEAUTY HOSTAGES** (Crownline Video) and **SHE DEVILS IN CHAIN** (Cult Video) a retelling of **SWEET SUGAR**. Likewise, the theatrical **EBONY IVORY AND JADE** should not be confused with the 1979 Made-for-TV television movie by the same name starring Debbie Allen and the late Bert Convy. **NINJA QUEEN BOXER** (label unknown)

This one is really unbelievable. In reality the film inside the box is the Chinese martial arts film, **QUEEN BOXER** (originally available on MCA Home Video) starring Judy Lee. But to utterly confuse matters this no-name label has put a picture of Kathy Long on the box (who isn't even Oriental for chrissakes). Needless to say there's not a ring to be had anywhere in the movie.

They Can Lick Any Man Ever Made!



WOMEN OF HITLER'S LEGIONS
They fought and loved with ruthless fury!

FRAULEIN WITHOUT UNIFORM

SUPER COOL • SUPER QUICK • SUPER DEADLY

SUPERMANCHU

Bundy bloodbath

■ *Woman's arm almost severed, 50 stitches for man after fight over Married ... with Children*

By ROB LAMBERT
Toronto Sun

A Scarborough woman's arm was partially severed and a man needed 50 stitches to close a leg wound inflicted in a domestic fight over a television comedy show.

Aletha Timia, 28, a student, was stabbed repeatedly and slashed about the chest, neck, arms and legs in the Wednesday fight over who is the prettiest actress in *Married ... with Children*.

The mother of a three-year-old daughter was in critical but stable condition at Sunnybrook hospital's trauma centre after hours of surgery to reattach her arm.

Her boyfriend needed about 50 stitches to close a gash to his upper left thigh after being slashed with a broken wine bottle. He also suffered a broken left elbow and cuts to the hands.

Agg. Pat Tallon said the couple had debated Tuesday about which of the female characters in the show was more attractive.

In the show, actress Kaley Sagal plays mother Peg Bundy, a woman in her 40s with teased red hair and a penchant for spandex. Christina Applegate plays her teenage daughter Kelly Bundy, a sexy blonde bimbo.

He said the couple exchanged words and fought after watching the show again 7:30 p.m. Wednesday.

Slashed with wine bottle

Tallon said the man's upper thigh was slashed with a broken wine bottle. "He didn't go for help," he said.

The couple stopped the flow of blood and cleaned up the apartment, but another fight erupted after they watched the show again at 10 p.m. Timia was repeatedly stabbed and slashed, Tallon said. "Her left arm was almost detached."

Since there wasn't a phone, the man left the

Ellisville Rd. apartment and knocked on a neighbor's door.

Another tenant walking through the hall called emergency services when he saw the blood in the man's groin area, thinking he had been assaulted.

Neighbor Dorothy Gale said the incident has left her with nightmares and she had trouble sleeping.

"Everyone I close my eyes I see her in the bathtub," said Gale.

She had run into the apartment to rescue Timia's daughter, not knowing she was trapped off at her grandfather's home earlier, and found the woman lying in the blood-soaked bathtub.

Gale said she was alerted to the fight when she heard the blood-covered man in the hallway repeatedly screaming, "Please get help."

Sgt. Aid Bhathi, 33, of Brockley Dr. S. Scarborough, is charged with attempt murder. Tallon and the woman will be investigated in an earlier attack.



KATEY SAGAL
Plays mom Peggy Bundy



CHRISTINA APPELATE
Plays her daughter Kelly

VIDEO MOVIE REVIEWS



Mary Stuart Masterson

B A D GIRLS

Marlene Dietrich in **DESTINY RIDES AGAIN** (1939), Allison Hayes in **THE GUNSLINGER** (1956) and Marie Windsor in **HELLFIRE** (1947). These three women all have something in common, they were all great western "bad girls". They talked with a smart lip, they drank, fought with their fists, whored about, stole cash, swindled those less fortunate, and most importantly, they all got their due in the end. That's a real western "bad girl". Unfortunately the same can't be said for Madeleine Stowe, Drew Barrymore, and Andie MacDowell, the latest crop of gunslingers in a bid by Twentieth Century Fox to cash in on the Wild West revival.

Leading this quintet of naughty and estrogen is Cody Zamora (Stowe) a spicy PMS'er who guns down a misogynist Colonel in response to the man's abusive handling of parlor lady Anita (Masterson). For this Cody has her neck tossed through a noose and would have surely bit the bullet were it not for the one wagon stampede orchestrated by her sister hookers, Anita, Lilly (Barrymore), and Eileen (MacDowell) - who save their friend and high tail it to prairie dog turf in hopes of cashing in on a dead man's real estate investment.

Hot on the women's trail are two Pinkerton detectives, hired by the Colonel's brutish widow who wants the 4 women brought back dead or alive.

Weaved into this tarts and tumble weed drama are all the standard action figures we've come to expect from Yankee west-

erns. James Russo is the despicable Kid Jarrett, Cody's ex-lover/partner who guzzles booze and loves to abuse. He comes fully dressed in soiled attire and 3 weeks growth. This is the "bad guy". Dermot Mulroney is Josh McCoy a vengeance driven Kid

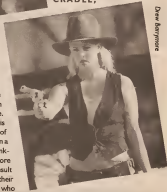


Madeleine Stowe

Elvis-type in freshly washed duds and a clean shave. He's the "good guy". There's also the two stiff lipped Pinkertons; a kindly John Boy Walton type farmer to swoon feather-weight-hooker MacDowell; and an greasy entourage of Whiskey guzzling, male piglets with 24 hour hard-ons for anything female. In short, the evil element in the film is pretty darn tame and nothing a couple of sex shooters couldn't have remedied in a scene or two. But instead, these drunkards with guns are made out to be more of a problem than they are and as a result the titled women are forced to abort their aggressive natures to become waifs who

wander, wait, and wonder just what their sassy enemy will do next. As a result these gals never develop a cadence to their relationship and come off as dull as Texas dish-water. Draw Barrymore's Lilly, the supposed rabble rouser of the group, is sedate and conformist. Andie MacDowell's Eileen, easily the worst of the lot, is so fluffy and frail she should have been carrying a little basket of sweets. Then there's Mary Stuart Masterson who wouldn't even be remembered as being in this picture if she didn't keep reminding us of a young Bonnie Bedelia in **THE STRANGE VENGEANCE OF ROSALIE** (1972). And finally Madeleine Stowe, whose Cody Zamora is so stressed out she makes Linda Hamilton in **TERMINATOR 2** look like Snow White.

What it really boils down to is that these women are not "bad" at all. We just don't understand. Screenwriters Yolande Finch and Ken Friedman (who should have known better having written **JOHNNY HANDSOME** 1989) had dozens of good films from which to steal ideas - **THELMA** and **LOUISE**, **BASIC INSTINCT**, **THE HAND THAT ROCKS THE CRADLE**,



Drew Barrymore

FATAL ATTRACTION, SINGLE WHITE FEMALE, LA FEMME NIKITA etc. The last thing the female western genre needed was a theatrical remake of old TV movie like **WILD AND WOOLY** (1979), **DESPERATE WOMEN** (1978), and **THE WILD WOMEN OF CHASTITY GULCH** (1982) with TV's Priscilla Barnes. I mean, if you're going to hop on the 90s "bad girl" bandwagon am a little higher than the wheels. If not, go write for Disney because material like just sends the genre back 20 years into a Saturday morning slot.

BLOOD ORGY OF THE LEATHER GIRLS

Dir: Meredith Lucas
Cast: Smaone Margalis, Melissa Lawrence, Jo Ann Wyman
1988 73m

This homemade clunker has four delinquent tarts (who carry guns and razors in their bras) acting out their vengeance against manhood. The whole affair is narrated by a witless private dick in a trench coat who acts and sounds like the guy who delivers your pizza every Friday night. It's one of those films where out-of-focus shooting, visible splicing tape, and bad reel changes are heaped upon the viewer with utter contempt. Thrown into the mix is bad punk music, horrible gore effects, production crew used as bit part actors, and many other things too numerous to mention.

Here's some helpful hints for all you no-talent buffoons determined to waste our time just because you can load a magazine and depress a trigger. If you must shoot, remember...

1. Non-actors can't act and don't give your characters an authentic edge.
2. And that mean's your friends, too
3. Don't use your garage for anything other than a garage.
4. Good films cost money. Shit films don't.
5. Learn to edit.
6. Learn to write, not just spell.
7. Gay/lesbian films. Sorry, you missed the original boat 5 years ago.
8. If Nick Zieff is your inspiration you're already in serious trouble.
9. There is no longer any nobility attached to the term "no budget" or "gonilla" film making. You either do it right or DON'T DO IT!! ... and finally

10. GET RID OF THOSE RIDICULOUS BUSINESS CARDS, YOU MORON !!!

SWEET MURDER

Dir: Percival Rubens
Cast: Helene Udy, Russell Todd, Embeth Davidtz, Michael McCabe
1990 101m Vidmark Video
Helene Udy (**THE HOLLYWOOD-TECTIVE**) is Lisa, a plain Jane introvert whose outgoing, trendy room mate Laurie stands to inherit a sizable fortune from the will of her recently deceased mother. With this development, jealous Lisa sees her

DER is pretty well devoid of any suspense. Though not without merit, the characters and their predicaments are generally crafted with an uninvolved eye. This is a movie with a good idea but badly in need of a remake. Thankfully that remake is already available.

SHAME

Dir: Dan Lerner
Cast: Amanda Donohoe, Dean Stockwell, Dan Gutherie, Fairuza Balk
Prism Video (CFP Video - Canada)
1992 91m

In 1988 an Australian film called **SHAME** (Republic Home Video) won critical praise for its earnest story of a lone woman who teaches a frightened community to stand against a clique of misogynist bullies. If you never saw it, then this (credited) American remake will do just fine.

Stepping into the lead role is Amanda Donohoe (**LIAR OF THE WHITE WORM**) who plays Diana Caddell, a criminal prosecutor from L.A. whose country vacation comes to a halt in the small town of Sawaya when she encounters motorcycle trouble after a near hit-and-run by a county hick with a Rice Krispies driving license. She also encounters Dean Stockwell a father who, as a result of his testosterone environment, blames his young daughter, Lizzie (Fairuza Balk) for the rape she received while on a late night date with several male friends. These same boys then try their shady shenanigans with Diana who responds by kicking one in the groin, socking another in the jaw, and dropping one with a steel pipe to the face. From there she uses her Big City smarts to stand against a spineless sheriff, a pack of jock assholes, and the town's politically influential, all of whom try and curb young Lizzie's crusade to have her rapists brought to swift country justice.

Solid, informative and entertaining, this remake aspires to and attains the same level of energy as its Aussie predecessor. All leads and supports, especially Donohoe and Balk, give creditable and moving performances.

Like its twin sister, **SHAME** is a strong allegory to rape as problem that can't be resolved by just one woman or by those who choose to step forward too late.



chance for financial freedom and cooks up a plot to kill and impersonate Laurie to damn the young woman's sizable inheritance. Trouble arises when Lisa finds Laurie isn't the only one she has to grease to see her plan through. Included in the slice 'n dice is Laurie's attorney, a jealous lover, and a common law husband of the deceased who threatens blackmail.

Right down to the character, plot, and directing, there are so many similarities between this film and **SINGLE WHITE FEMALE** (1992) it's almost plagiarism. Fortunately it's plagiarism for the better. Unlike **SINGLE WHITE FEMALE**, **SWEET MUR-**

INTENT TO KILL

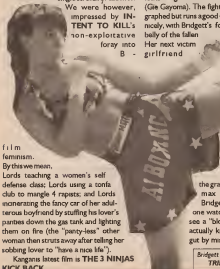
Dir. Charles T. Kanganis
Cast: Tracy Lorde, Scott Patterson, Angela Tiffe, Kevin Benton
1993 93m Columbia/Tristar Video

Traci Lords is a vastly non-talented actress whose only selling tag are the words "ex-porn star" - a quickly dying novelty that, when it runs out, will surely leave Ms. Lords to wallow in the whatever-happened-to pit along with equally pestilent has-beens like Linnea Quigley and Ginger Lynn Allen.

INTENT TO KILL pawns Lords off as an undercover cop who buck's departmental protocol to bring an end to a Colombian drug syndicate with aims at setting up shop in suburban America. All the elements of a low-budget drug thriller are here; disloyal boyfriends, a stern police captain (Yaphet Kotto); and drug runners from the *Al Pacino/SCARFACE* school of dialogue ("You fuckin' cocks-roach!").

Director Charles Kanganis (**SINNERS: A TIME TO DIE** also with Lords) pumps the film full of more action than usual but neglects to reload with enough character to hit the bulls' eye. The result is a jumbled montage of events that fail to develop a single stretch of cadence.

We were however, impressed by **INTENT TO KILL's** non-exploitative foray into B -



film feminism. By this we mean, Lords teaching a women's self defense class; Lords using a tonfa club to mangle 4 rapists; and Lords monologizing the fancy car of her adulterous boyfriend by stuffing his lover's panties down the gas tank and lighting them on fire (the "panty-less" other woman then struts away after telling her sobbing lover to "have a nice life").

Kanganis latest film is **THE 3 NINJAS KICK BACK**.

TRIPLE IMPACT

Dir. David Hunt
Cast: Dale "Apollo" Cook, Ron Hall, Bridgett "Baby Doll" Riley
1993 93m Columbia/Tristar

This badly tuned macho arts vehicle for Dale "Apollo" Cook (**FIST OF STEEL**) is only of interest for the participation of Bridgett "Baby Doll" Riley who's touted on the box as being the W.K.A. U.S. Bantam Weight Champion and the U.K.F. Bantam Weight World Champion.

As a sideluck to Cook and partner Hall, she adds the salt n' pepper combo in battling drug syndicates, pit brawlers, and the henchmen of a ridiculous millionaire (who looks like a biker who just won the N.Y. lottery) out to retrieve a solid gold statue from a cave in Cambodia. Unfortunately Bridgett doesn't appear until the 50:00 minute mark but manages to squeeze in a couple fights anyway. The first has her in a kickboxing contest with a young Thai woman (Gie Gayoma). The fight is poorly choreographed but runs a good 4 minutes and ends nicely, with Bridgett's foot crushing the belly of the fallen Thai woman. Her next victim is the haughty (Cristy Portu -



Traci Carrere

VIDEO GEMS

The rare and often overlooked

FATAL MISSION

Dir. George Rowe
Cast: Peter Fonda, Tia Carrere, Mako, Ted Markland, Jim Mitchum
1989 84m Media Home Video

Tia Carrere was a scream queen in **ZOMBIENIGHTMARE** (1986), Jade Sung on TV's **GENERAL HOSPITAL** (86 - 87), a leggy rock singer in **WAYNE'S WORLD** (1992) and a bitch who got punched out by Christina Applegate in an episode of TV's **MARRIED WITH CHILDREN**. But none of those roles afforded her the screen time to display her amiable acting talent as this rarely seen thriller.

Peter Fonda is a U.S. special agent who assassinates a Vietnamese General only to escape through the jungle and get taken hostage by a Chinese guerilla soldier (Tia Carrere) on the same mission. Immediately Fonda is bound and led about like a dog. Although he eventually turns the tables on her he finds that he needs her help if he's to survive and escape.

gal) of adragging. This fight is less spectacular but has Baby Doll leaving the Thai woman prone in the grass anyway. The climax also features Bridgett in action and if one watches closely they'll see a "blooper" when she actually kicks Apollo in the gut by mistake.

Bridgett "Baby Doll" Riley in **TRIPLE IMPACT**.

"Far richer, more entertaining than **THE OUTSIDERS**."

—*J. Hoberman, VILLAGE VOICE*

"A movie of rude vitality...Extraordinarily well-acted."

—*Vincent Canby, NEW YORK TIMES*

"This film is a masterpiece."

—*Jack Nicholson*

**At 15
she's a walking time bomb
just waiting to explode.**

NO LOOKING BACK

a film by **DENNIS HOPPER**
starring **LINDA MANZ**
DENNIS HOPPER
SHARON FARRELL
and
RAYMOND BURR

theme song by **NEIL YOUNG**

As an insolent, hard jawed assassin Tia delivers a credulous and threatening performance; possibly her best work to date. Unfortunately Peter Fonda is just pathetic and by his very presence reduces every element of this film to its lowest common denominator. But regardless, for Tia Carrere fans this is a true gem not to be missed.

Original theatrical ad for **OUT OF THE BLUE**

OUT OF THE BLUE

Dir. Dennis Hopper

Cast: Linda Manz, Dennis Hopper, Sharon Farrell, Dan Gordon

1981 94m Media Home Video

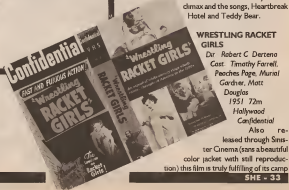
This is one sleazy little classic that eschewed many 80s "cult hit" lists.

Originally released theatrically as **NO LOOKING BACK**, this explainer details a brief period in the sordid life of a 15 year old juvenile delinquent, played with lip smacking panache by Linda Manz.

The story has Manz as this pissed off, Elvis worshipping tomboy named Cindy (a sort of prepubescent female Harvey Kiteel from **FINGERS**) who is slowly desensitized into acts of violence after prolonged exposure to her seedy environment, confusion regarding her sexual identity, and an erratic upbringing by her spaced-out mother and an alcoholic, ex-con father (Dennis Hopper).

The film has a genuinely gritty texture. It's coarse and gray in the extreme with a built in confidence so earned by its melding of raw drama and contrived use of cinema verite'. Together these elements afford strength and realism to the film's events, two of which are particularly shocking. The first has a drunken Dennis Hopper, behind the wheel of an 18 wheeler, creaming a school bus full of screaming children. The second has the vengeful Cindy luring the face of her incestuous father down between her legs, where she knifes him repeatedly in the neck before straddling his chest and stuffing a pair of her panties down his throat until he asphyxiates (at which point we hear "Take a good smell").

The film was shot in Vancouver, Canada and features a fiery suicide climax and the songs, Heartbreak Hotel and Teddy Bear.



ards.

An up n' coming wrestler (Peaches Page) links up with shady promoter Timothy Farrell who, unbeknownst to Peaches, involves himself in running a bookie operation, pushing pills, drugging race horses, pimping, and

of course, promoting lady grapplers. But Farrell's bad mob relations soon puts him at revolvers end with both the cops and a syndicate boss called Mr Big. Peaches and her mat sisters are pretty well removed from this element of the story and scripted primarily

into gym workout footage and nine pro wrestling bouts which are surprisingly well played and competitive.

Fans of 50s B-mellers would do well to check out this and director DiToro's other must-see GUN GIRLS (1957).

SHE'S MOST WANTED:

Well here's yet another little grindhouse gem that continues to elude col-

lectors. The magazine WILD SCREEN REVIEW (Vol 1 - #5, 1970) called A MAN AND EIGHT



GIRLS "bizarre" stating that "seldom has there been a film that

is so strange and arresting as this one".

The story has three vacationing ladies from the big city encountering a tribe of vicious women on what was thought to be a desolate island. These amazons enslave and torture the threesome who are also used to taunt and tease the amazon's male captive who remains locked inside a wooden cage. Don't expect to see this on Paramount's new independent line.



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